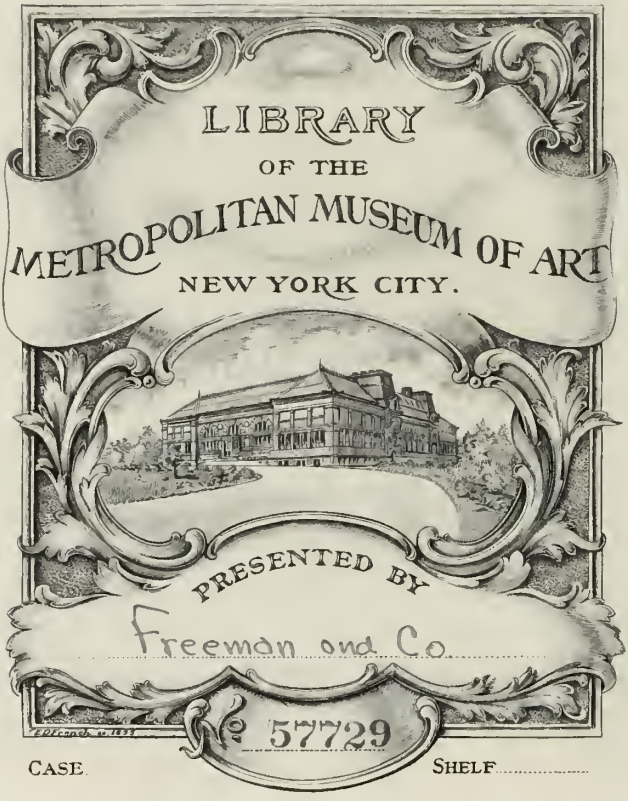
THE METROPOLITAN MUSEUM OF ART
3 0620 00427841 1

119.8 S51
1927



Digitized by the Internet Archive
in 2015

https://archive.org/details/unset00samu_6

Samuel T. Freeman & Co.

TAKE pleasure in announcing an exceedingly important Sale of American Portraits by Eminent American Artists which formed the collection of

Dr. I. M. CLINE

of New Orleans, Louisiana

and others

which will be sold

IN OUR ART GALLERIES

1808-10 Chestnut Street Philadelphia, Pa.

Monday and Tuesday

January 17 and 18, 1927

at 2.30 P. M., each day

The collection will be on view from Thursday, January 13th, until the day of sale

SAMUEL T. FREEMAN & CO.

AUCTIONEERS

1808-10 Chestnut Street
Philadelphia, Pa.

80 Federal Street
Boston, Mass.

CATALOGUE COMPILED
BY
SAMUEL T. FREEMAN & CO.

C.A. 8/3/28

NO. 27

PORTRAITS OF EARLY AMERICANS
By AMERICAN PAINTERS

To the casual observer the title of this Catalogue may mean very little, but when its contents are understood it must appeal not only to all collectors and art dealers, but in a special sense to anyone who is seeking a beautiful or interesting picture for its own sake.

An exhibition of American portraits is not an unusual thing in our great cities, but this collection will hold the attention of art lovers not only because of its intrinsic interest, but also because of the way in which it was brought together. The pictures have not been culled from various sources as is often the case, but have been the result of the efforts of one man, Dr. Cline, of New Orleans, Louisiana, who through years of study, and with a very real love for the beautiful, found delight in seeking worthy examples of early American art in the aristocratic old homes of the South, and more particularly among some of the most exclusive families of old Louisiana. In many cases the pictures were difficult to obtain because of the hesitation on the part of the owners to give up such intimate family treasures, and often when a family portrait was eventually sold it was with the expressed wish that the name of the owner and subject remain unknown, the obvious result being that in some cases it has been difficult to make an attribution or to give the full history of the picture.

That it has been possible to bring together in so interesting a manner such a collection of early American portraits as are now offered for sale, is a tribute not only to appreciation on the part of the public in acquiring portraits of merit, but also to the development of its interest in the earlier period of the art of the nation.

American portraits are now sought for with an avidity which shows that they are appreciated in many homes, where they seem to give the dominant note to the character of the rooms in which they hang, not only because of the personality of the subject, but because of the manner in which they are executed.

MANTLE FIELDING.

Terms and Conditions of Sale of Personal Property.

SPECIAL NOTICE—No employee is authorized to alter these terms.

Take notice: All persons acknowledge to have full knowledge of these terms and agree to be bound thereby. Bidders shall be held liable under these Terms and Conditions of sale for every article knocked down to them.
The Auctioneers reserve the right to add one or more to the following Terms and Conditions of Sale.

1 DISPUTE BETWEEN BIDDERS.—The highest bidder to be the buyer, subject to the terms of sale, and if any dispute arises between two or more bidders, the Auctioneers shall either decide the same or the lot so in dispute shall be immediately put up again and re-sold. The Auctioneer's decision shall be absolute.

2 NOMINAL OR FRACTIONAL BIDS.—Any bid which is merely a nominal or fractional advance may be rejected by the Auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

3 METHOD.—All lots catalogued by weight, count, measure or unit will be sold in like units as catalogued unless specifically changed by announcement by the Auctioneer. When in one lot there is a large quantity of like material, the Auctioneer reserves the right to sell in such units or groups thereof as he deems most expedient. Lots will not be subdivided nor grouped unless specific announcement is made. Whenever Court order requires it or when in the judgment of the Auctioneer the best interest of the seller will be served, the property herein listed may be offered first as an entirety and then in separate lots.

4 DEPOSIT AND IDENTIFICATION.—Purchasers shall give names and addresses and make a deposit of 25 per cent. of the bid, or so much more (up to the full amount bid) as the Auctioneers may require. In default of such deposit being made, the lot may be immediately put up again and re-sold.

5 APPLICATION OF DEPOSITS.—All deposits made are applicable to any or all purchases either at this sale or at any previous sale.

6 CONDITION OF ARTICLES SOLD.—The lots shall be taken away and paid for at the buyer's risk and expense within the time announced by the Auctioneer, the Auctioneer not being responsible for the correct description, genuineness, authenticity or defect in any lot, and making no warranty in connection therewith. No sale will be set aside nor allowance made on account of any incorrectness, error in cataloguing, or any imperfection not noted. No deduction on damaged articles, all goods are exposed for public exhibition, and sold "as is" and without recourse. Purchases will be delivered only upon presentation of receipted bill therefor.

7 REMOVAL, EXAMINATION AND PAYMENT.—No lot can on any account be removed during the sale; and the full purchase money on all lots sold to the same buyer must absolutely be paid within the time fixed and before the examination or removal of the goods.

8 TIME ALLOWED FOR PAYMENT AND REMOVAL.—The time allowed for payment of bills and removal of goods is either printed in the catalogue or announced by the Auctioneer and can always be obtained from the office of the Auctioneers. It is the duty of all purchasers to inform themselves thereof and no responsibility shall rest upon the Auctioneer by reason of the purchaser's ignorance thereof. The Auctioneer shall have the right and option, but shall be under no obligation, to remove and store, at purchaser's expense and risk, any article not paid for and removed by the purchaser within the time allowed, pending final disposition thereof.

9 PURCHASER'S RISK.—All purchases made at this sale are at the purchaser's risk as soon as they are struck off and deposit made; the Auctioneers and their principal not being responsible if all or any part of such purchases be lost, stolen, damaged or destroyed.

10 CLAIMS.—All claims must be made before the removal of the goods.

11 CLAIMS ON ESTIMATED WEIGHTS, COUNTS AND MEASURES.—In case of purchases for which settlement is required by estimated or actual weights, counts or measures, no adjustments will be made after the time allowed by the Auctioneers for the removal of the purchases. No adjustment made on items sold by the lot.

12 RECORDS.—The record kept by the clerk of the sale, together with the marked catalogue of the Auctioneers, shall in all cases be accepted by the buyers as final when any question arises

13 COMPLIANCE WITH TERMS.—In addition to any other remedies given by law to the seller and to the Auctioneer, it is agreed that in case of failure by the purchasers to comply with these terms, all money received as deposit or otherwise, may be retained by the Auctioneers, and that lots not paid for and removed within the time allowed under the terms, may be re-sold at public or private sale without further notice. Any deficiency attending such re-sale shall be paid to the Auctioneers by the purchasers at this sale, together with all charges and expenses incurred by reason of such re-sale.

14 RESPONSIBILITY FOR NON-DELIVERY.—The Auctioneers shall n› in any event be liable for non-delivery or for any other thing to any purchase r of an lot other than for the return to the purchaser of the deposit or sum paid on said lot

15 LIABILITY.—The Auctioneers shall not be liable to any person, by or because of any defect in or the condition of the premises upon which the sale shall be held.

16 RESERVE.—In case of lots upon which there is a reserve, the Auctioneers shall have the right to bid on behalf of the seller.

17 COURT CONFIRMATION.—All sales made by order of the Court are subject to the confirmation of the Court ordering the sale The Auctioneers reserve the right to reject any or al bids.

18 DEPOSITS AND CREDIT THEREFOR.—Deposits must be paid in cash or in certified check. Deposit receipts must be returned to the Auctioneers at time and place of payment of bill or no credit can be allowed therefor.

19 SALE BY ESTIMATED WEIGHT, COUNT OR MEASURE.—In cases where items are sold by estimated weight, count or measure, the purchaser will be billed for and required to pay for the estimated weight, count or measure. If any shortage be shown upon delivery the purchaser will be rebated therefor at the rate of purchase. If there be an excess over the estimated weight, count or measure, the purchaser shall be required to take such excess at the rate of purchase.

20 RISK TO PERSON OR OF PROPERTY.—Persons attending during exhibition, sale of and removal of goods assume all risks of damage of or loss to person or property and specifically relieve the Auctioneers from liability therefor.

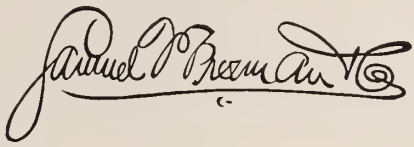
21 SAMPLES.—In every case where samples of the lots are shown, these samples to the best of our belief are true and fair, but bidders are cautioned that they must make examination of lots before the sale and no allowance will be made on account of any difference between the sample and the lot. The location of every lot is obtainable from the Auctioneers and it is the duty of purchasers to make examination before the sale. In cases of lots sold by description, the information has been obtained from reliable sources and is believed to be correct, but cannot be guaranteed.

22 DRAYAGE AND CARTING.—The Auctioneers are in no manner connected with the business of the cartage or packing and shipping of purchases and will not be responsible for the acts or charges of the parties engaged for such services. Purchasers, during the period allowed for the removal of goods must comply with reasonable regulations imposed by the Auctioneers.

23 ADDITION TO OR WITHDRAWAL FROM SALE.—The Auctioneers reserve the right to withdraw from sale any of the property herein listed or to sell at this sale property not herein listed, and also reserve the right to group one or more lots into one or more selling lots or to subdivide lots into two or more selling lots.

24 AGENCY.—The Auctioneers are acting as agents only and are not responsible for the acts of their principals. The name and address of the person placing any property with us for sale will be given to the purchaser upon request.

25 PAYMENT.—Payment must be made in cash or in certified check, drawn to the order of the Auctioneers.



NOTE.—The Auctioneers, while not incorporating the following in the Terms of Sale, desire to state that they will be glad to receive commissions to purchase which will be executed by them without charge in the interest of the bidder, the same as if he was present. Such purchases, however, are made subject to the Terms of Sale. Every reasonable effort will be made by the Auctioneers to take all usual precautions for the care and protection of the goods during the time allowed for the removal thereof. It is the usual practice of the Auctioneers to have present at the sales, several riggers with whom purchasers may make arrangements for the removal and shipment of their purchases.

For list of Artists represented
see last page of Catalogue

Press of
William H. Pile's Sons
422 Walnut Street
Philadelphia

FIRST SESSION

MONDAY, JANUARY 17, 1927

AT 2.30 P. M.

No. 1

EARLY AMERICAN

Lady with a Rose (about 1830)

Panel, size 10x8 inches.

No. 2.

EARLY AMERICAN

A Louisiana Planter (about 1830)

Panel, size 11x9 inches.

No. 3

EARLY AMERICAN

Miss Emma Shields

Daughter of Thos. Shields, a noted belle of New Orleans in the 'thirties, mentioned in Mrs. Ripley's "Social Life in Old New Orleans."

Half length sitting portrait, body turned toward the left, head slightly to front, the right arm resting on the arm of a chair and the left on her lap, the low cut black dress revealing chest and shoulders; hair is black, arranged in puffs at the ears.

Canvas 36x29 inches.

Purchased from descendants of Levi Pierce, her step-father.

No. 4

POWERS, A. G. (1847)

Portrait of a Lady

Canvas 27x22 inches.

No. 5

ARTIST UNKNOWN

Portrait

Bust of young man with fur collar.

Canvas 20x16 inches.

No. 6

EARLY AMERICAN

Portrait of Mrs. Maignan

Half length, sitting on a chair in profile to the right, head turned three-quarters toward the observer. The strong features and dark hair are relieved by a filmy cap and lace collar. She wears a black dress and holds a letter in her left hand.

Canvas 36x28 inches.

Purchased from descendants.

No. 7

EARLY AMERICAN

Portrait of a Lady

Bust turned toward the left, the brown hair brushed flat and parted in the centre and hanging in curls below the ears.

Panel 21x17 inches.

No. 8

JOHNSON, EASTMAN
(American, 1824-1906)

Portrait of a Man Said to be D'Israeli

Half length, sitting in an arm chair, three-quarters to the right, hands resting on the arms of the chair. The features are strong, eyes dark and piercing, the forehead high with the black hair brushed forward over the ears; he wears a short beard under the chin, and sits in an erect position, wearing a black coat, high stock collar and black stock.

Canvas 41x33 inches, oval, in oval frame.

Purchased in Washington, D. C.

No. 9

EICHHOLTZ, JACOB
(American, 1776-1842)
(Pupil of Thomas Sully)

Mr. and Mrs. Joseph Benedict

Half length portraits, in the style of the period. Purchased from descendants.

Canvases 30x24 inches. Two Pieces.

No. 10

DUVENECK, FRANK
(American, 1845-1919)

Symphony in Black

Said to be a portrait of the artist's wife. Purchased in New Orleans from a member of the family of the German banker Baron Knoppf, who purchased it from the artist's studio in Munich.

Frank Duveneck was born in Covington, Kentucky, about 1845. He was a student in Paris for ten years or more and was a pupil of Diaz. He sent five portraits to the Boston Art Club in 1875, and in 1877 he exhibited at the National Acadmey of New York. He maintained a studio in Munich and Florence, and in Boston, Mass., for two years. Elected member of National Academy in 1906. He died in Cincinnati, Ohio, in 1919.

Canvas 34x27 inches.

No. 11

HEALY, G. P. A.
(American, 1813-1894)
Member of the National Academy of Design

Peter Neefe Wood

A financier before the Civil War, in New Orleans. Half length sitting, three-quarters to the left, left hand resting on arm of the chair, head toward the front, the dark eyes looking at the observer. Dark hair and moustache and goatee and beard slightly grey. He wears a black coat and waistcoat, stock collar and black scarf.

Canvas 36x29 inches.

Purchased from Mr. Wood's son.

No. 12

AMANS, JAQUES
(American, 1801-1888)

Miss Landrieux

Member of a well-known French family living in New Orleans. Three-quarter length, sitting.

Jaques Amans, painter, born in 1801, died in Paris in 1888. Painted portraits in New Orleans from 1828 to 1856. Amans is a forceful painter concerning whose work nothing is known except the portraits painted in New Orleans. His work compares favorably with the best portrait painters of today.

Canvas 38x30 inches.

No. 13

CHARPENTIER, AUGUSTE
(American, 1815-1880)

Mrs. Fernandez de Fuentes

A member of the well-known Caillier family of New Orleans.

Canvas 36x27 inches.

No. 14

BERNARD, FRANCISCO
(American)

Miss Olivier

A three-quarter length, sitting toward the left, hands resting on the lap. The face is round and strong and turned to the front, the dark eyes peering at the spectator. The black hair parted in the centre and brushed down over the ears. She wears a black dress, with broad lace trimmed sleeves and a deep lace collar.

Canvas, oval, 42x32 inches, in oval frame.

Painted in New Orleans between 1848 and 1867.

No. 15

MORSE, S. F. B. (Attributed to)
(American, 1791-1872)
(Pupil of Benjamin West, and inventor of the telegraph.)

Mrs. Wm. Pierce (Caroline Shields)

Sister of Thos. Shields, officer under Andrew Jackson at the battle of New Orleans. Half length portrait, in white dress and blue cloak.

Canvas 30x25 inches.

Purchased from descendants.

No. 16

ARTIST UNKNOWN

Nicholas Girrod

Bust portrait, in black coat, stock collar, etc. Financed a fleet to take Napoleon off St. Helena and was a leader in political and financial affairs.

Canvas 26x22 inches.

No. 17

INMAN, HENRY (Attributed to)
(American, 1801-1845)

J. Perry, U. S. Navy

Brother of Commodore Perry. Bust portrait in uniform, body to the left, head turned to the front and looking at the observer.

Canvas 27x22 inches, framed in oval.

No. 18

ARTIST UNKNOWN

Thomas Urquhart

Half length portrait to the left, wearing a black coat, white vest and white scarf.

Panel 10x8 inches.

Purchased from descendants.

No. 19

HARDING, CHESTER
(American, 1792-1866)

Mrs. John C. Calhoun

(Neé Floride Calhoun), cousin of the Hon. John C. Calhoun, whom she married in 1811, the same year he was elected a member of Congress.

Full bust, head to right, dark hair parted in the middle with curls on either side of face. Sprigged net fichu worn over dark dress. Background neutral.

Canvas 30x25 inches.

No. 20

EARLY AMERICAN

Lord Byron

Head turned and looking toward the left, with the bust three-quarters to the right, wearing a deep rolling collar and heavy dark cloak. The face is round and strong, hair dark and bushy. Against a dark greenish neutral background.

Canvas 30x26 inches.

Purchased from M. Marcel.

No. 21

BOWMAN, F. G.
(American)

Portrait of a Gentleman

Man with a purple coat, high stock collar and black scarf, metal buttons on the coat. Bust three-quarters to the right, face toward the front, dark bushy hair brushed back.

Canvas 30x25 inches.

No. 22

VANDERLYN, JOHN (Attributed to)
(American, 1775-1852)

Mrs. Charlotte Catharine Surget Bingaman

Nearly half length portrait, body to the left, head toward the front, the dark eyes looking at the observer and the dark hair brushed close to the head. She wears a hood of very sheer material and lace tied with a bow of ribbon below the chin. Against a dark neutral background.

Canvas 30x25 inches.

Subject was one of the Surget family who made contributions to Taulane University and a portrait of her is in the Surget Collection.

No. 23

HARDING, J. L.
(American)

Portrait of a Man

Half length, sitting before a table on which are scrolls of paper, etc. His arms are folded, he wears black clothing, stock collar and green scarf. The face is clean shaven, hair dark and well groomed over a high forehead, curly over the ears.

Signed at lower left.

Canvas 32x27 inches.

J. L. Harding painted in New England about 1825.

No. 24

ARTIST UNKNOWN

Mrs. Abraham Lincoln

Mrs. Abraham Lincoln (nee Todd, 1818-1882). This portrait was so catalogued in Dr. Cline's collection, and he stated he bought it as portrait of Mrs. Abraham Lincoln painted soon after she was married in 1842.

Mary Todd was born in Kentucky in 1818, she is described as "rather plain of face, and ostentatious in dress with a preference to low-necked gowns." All of which is indicated in the portrait.

Canvas 27x34 inches.

No. 25

JOUETT, MATTHEW HARRIS (Attributed to)
(American, —— 1827)

Judge D. A. Hall

Nearly half length sitting toward the left, head toward the front. Wearing a black coat with high turned coat collar, white collar and scarf. The features are strong and muscular, the thin grey hair brushed down at the sides.

Canvas 30x25 inches.

Purchased from Mrs. Judge Tissot.

No. 26

WALDO, SAMUEL L., and JEWETT, WILLIAM
(American, 1783-1861; 1795-1874)

James K. Polk

Eleventh president of the United States. He was born in North Carolina in 1790 and died in Tennessee in 1849. He was a member of the nineteenth Congress of the United States under the administration of Andrew Jackson, and it was about this period that his portrait was painted by Waldo & Jewett in New York City in 1833.

William Jewett, portrait painter, was born in 1795 at East Haddam, Conn., and died in 1873 at Bayonne, N. J. He formed a partnership with Samuel L. Waldo, the portrait painter, in New York City, where they collaborated for eighteen years in painting portraits. They were both elected Associate Members of the National Academy of Design.

Canvas 36x28 inches.

Illustrated.

NO. 26

No. 27

WALDO, SAMUEL L. (1833)
(American, 1783-1861)

Portrait of a Gentleman

Half length bust to the left, head turned to the front and looking at the observer. Strong, well-rounded features, clean shaven face, and dark hair. Wearing a black coat, high stock and white jabot. Against a dark neutral background.

Purchased from A. S. Caillier.

Canvas 30x24 inches.

See Frontispiece.

No. 28

HEALEY, G. P. A. (Attributed to)
(American, 1813-1894)

Miss Villars

Bust portrait. In low cut dress, body slightly to the left, the head resting on the right hand and the deeply arched eyes look at the observer. The hair is black and arranged in high puffs.

Canvas 25½x22 inches.

No. 29

AMANS, J. G. L. (Attributed to)
(American, 1801-1888)

Lady with Lace Bonnet.

Half length portrait of lady with black hair parted in the middle and brushed down over the ears; in low fashioned black dress, and wearing a filmy lace cap and scarf. In her right hand she holds a miniature portrait.

Canvas 34x27 inches.

No. 30

INGHAM, CHAS. CROMWELL
(American, 1863 ——)

Portrait of Mrs. Brand

Nearly half length sitting in a chair, a middle-aged woman with brown hair parted in the middle and brushed tightly over the ears. She wears a bodice, open down the front, revealing a white lace front and deep collar.

Canvas 30x25 inches.

Purchased from descendants.

No. 31

VAUDECHAMP, JEAN JOSEPH
(American, 1790-1886)

Mrs. Labranch

Wife of a Louisiana Congressman. Half length, robed in a green dress with a lace collar. The dark hair is arranged in large puffs, the features round and strong, the dark blue eyes looking straight at the observer. Her hands rest across her waist, the left holding a letter.

Signed at lower right.

Canvas 32x26 inches.

A French painter who had a studio for several years in New Orleans. Painted about 1830.

No. 32

INMAN, H.
(American, 1801-1845)

Portrait.

Col. D. Perkins, of Boston. Bust portrait, sitting to the right, with the head front, and eyes looking at the observer. The features are strong, the hair dark brown and brushed back over the high forehead, and wearing side whiskers. He wears a black coat and waistcoat, high stock collar with scarf.

Canvas 30x25 inches.

No. 33

ROTHERMEL, P. F.
(American, 1817-1895)

M. Hudnut

He was born in Berwick, Columbia County, La. Short bust length, three-quarters to the left.

Framed in oval, 19x15 inches.

No. 34

EARLY AMERICAN

Thomas MacDonough, U. S. N. (1783-1825)

Half length, three-quarters to the right, wearing uniform braided with gold, and epaulettes.

Canvas 30x24 inches.

No. 35

WEYL, MAX
(American, 1837-1914)

Self Portrait of the Artist, Presented to S. M. Gaines

Panel 5x4 inches.

Represented in Corcoran Art Gallery and National Art Gallery in Washington, D. C.

No. 36

ARTIST UNKNOWN

Portrait of a Young Gentleman

Light brown hair, blue eyes, face turned toward the left. He wears a blue coat, cloak with fur collar, white flouncing, etc.

Canvas 12x10 inches.

No. 37

EARLY AMERICAN

Daniel Webster

Bust portrait, three-quarters to the left. In stock and white scarf.

Canvas 30x25 inches.

Purchased from the Tissot Collection.

No. 38

ARTIST UNKNOWN

Charles James Fox

Nearly half length, in red coat, white scarf and jabot. The full round face is seen beneath a grey curled wig, and against a neutral dark brown background.

Canvas 30x25 inches.

Purchased from M. Marcel.

No. 39

JARVIS, JOHN WESLEY (Attributed to)
(American, 1780-1839)

Mrs. Barnett

Wife of Judge Alphonse Barnett. Half length portrait, sitting toward the left, wearing a low cut black dress.

Canvas 33x27 inches.

No. 40

INGHAM, CHAS. CROMWELL (1853)
(American, 1863 ——)

Portrait of Master Brand

Canvas 20x17 inches, framed in oval.

Purchased from descendants.

No. 41

JARVIS, JOHN WESLEY (Attributed to)
(American, 1780-1839)

Portrait

Man with black coat and black scarf. Has black hair and side whiskers.

Panel 12x9 inches.

No. 42

EARLY AMERICAN (1835)

Bust Portrait

Probably a portrait of Jefferson Davis as a young man. Bust three-quarters to the left, face turned toward the front. Bushy dark hair brushed forward on the high forehead and thick over the ears, and beard trimmed short. He wears a black coat and waistcoat, stock collar and black scarf.

Canvas 25x21 inches.

Purchased from Mrs. Bob Turner, Baton Rouge, La.

No. 43

JOUETT, MATTHEW HARRIS
(American, —— 1827)

Dr. Brashear

Bust portrait three-quarters to right. Hair dark brown and curly, brushed back from the high forehead. He wears a black coat, stock collar and white scarf and spectacles, and has side whiskers.

Canvas 26x21 inches.

No. 44

DUVENECK, FRANK
(American, 1845-1919)

John Duveneck

Brother of the artist, painted about 1902. Purchased from William Traxel, art dealer, Cincinnati, Ohio, who purchased it from John Duveneck. Traxel appraised the paintings left by Frank Duveneck.

Canvas 22x18 inches.

No. 45

JOUETT, MATTHEW HARRIS
(American, —— 1827)

Mrs. Brashear

Bust portrait three-quarters to the left, head toward the front. The black hair parted in the middle and hanging at the sides in curls. She wears a black dress and green scarf.

Canvas 25x21 inches.

No. 46

AMANS, JAQUES
(American, 1801-1888)

Portrait of an Old Lady

Sitting slightly to the left, looking to the front. Deeply arched brown eyes, the brown hair parted in the middle and arranged in deep puffs over the ears. She wears a black coat with deep collar opened to show the frilled lace and breast pin adornment.

Canvas 30x25 inches.

No. 47

EARLY AMERICAN

Portrait of Captain Melancthon B. Woolsey

Half length portrait of a young man, head to the front, the grey eyes looking slightly toward the left, with a wealth of dark brown hair brushed across the forehead, and bushy over the ears. He wears a black coat with deep turned collar, stock collar and black stock.

Canvas 30x25 inches.

Purchased from A. S. Caillier.

No. 48

MULVANEY, GEORGE
(American, 1869)

Fergus O'Connor

The well-known Irish Chartist. Three-quarter length standing. His portrait was painted by the Irish portrait painter Mulvaney, whose spirited work and richly colored portraits are now so highly thought of in England. Painted in 1849.

Canvas 36x28 inches.

No. 49

AMANS, JAQUES (1829)
(American, 1801-1888)

Andrew Jackson

Half length, sitting toward the left, arms resting on chair arms, holding a cane in the right hand. Dark hair parted on the left side. High stock collar with black stock, black coat.

Canvas 39x30 inches.

Purchased from Armand Hawkins, New Orleans.

No. 50

JARVIS, JOHN WESLEY (Attributed to)
(American, 1780-1839)

William West

Half length portrait sitting at a table, the left hand holding a book. Body turned slightly to the left, head to the front. The features are firm and muscular, brown eyes, slightly grey hair carelessly brushed over the forehead.

John Wesley Jarvis was born in England in 1780, came to Philadelphia in 1785. Studied under Edward Savage, painted in New Orleans, and was assisted by Henry Inman. His portraits of naval and military heroes are now in the old City Hall, New York.

Canvas 32x25 inches.

No. 51

EARLY AMERICAN (1835)

Lieutenant-Governor Landry (Louisana)

Half length portrait, sitting and facing three-quarters to the right. The full round face turned toward the front and looking at the spectator. He wears gold-rimmed spectacles and has a smiling countenance. The dark hair brushed back from the high forehead and falling thickly over the ears. The right arm resting on a table, the left hand on the knee. He wears a black dress coat, white waistcoat, stock collar and black scarf.

Canvas 42x33 inches.

SECOND SESSION

TUESDAY, JANUARY 18, 1927

AT 2.30 P. M.

No. 52

ORD, JOSEPH B.
(American, 1805-1865)

General Shields

Head turned slightly toward the right. Prominent features and large dark eyes, brown hair and short side whiskers.

Signed upper left.

Canvas 30x25 inches.

No. 53

NEAGLE, JOHN
(American, 1796-1865)

General Zachary Taylor

Bust to left, head turned; heavily arched eyes looking in the same direction, with an intense gaze. Wearing a black coat, stock collar and black stock.

Canvas 24x20 inches.

No. 54

ELLIOTT, CHARLES LORING, N. A.
(American, 1812-1868)

Miss Mitchell

Charles L. Elliott, who was born at Scipio, New York, in December, 1812, worked in New York City and died in Albany, his death occurring on September 25, 1868. He became, after the death of Henry Inman, the leading portrait painter of America. Inman had foreseen that he would, for after a visit from Elliott shortly before Inman's death, the elder painter remarked: "When I am gone that young man will take my place. He has the true idea of portrait painting."

Canvas 27x22 inches.

No. 55

LESLIE, CHAS. ROBERT
(American, 1794-1859)

Miss Wymann

A philanthropist of Baltimore, Md., about 1830.

Panel 14x11 inches, framed in oval.

Purchased from Mrs. E. B. Briggs, whose family brought it to New Orleans.

Studied at the Pennsylvania Academy, and at the Royal Leslie Academy with West; he was elected a member of the Royal Academy, 1826.

No. 56

DUVENECK, FRANK
(American, 1845-1919)

Lady with Fur Cape

Purchased in New Orleans from a member of the family of the German banker, Baron Knoppf, who purchased it from the artist's studio in Munich.

Canvas 13x10 inches.

Frank Duveneck, painter, born in Covington, Kentucky, about 1845. He was a student in Paris for ten years or more and a pupil of Diaz. He sent five portraits to the Boston Art Club in 1875 and in 1877 he exhibited at the National Academy in New York. He had his studio in Munich and Florence, and in Boston, Mass., for two years. Elected member of National Academy in 1906. He died in Cincinnati, Ohio, in 1919.

No. 57

JARVIS, JOHN WESLEY
(American, 1780-1839)

Mrs. Thomas Urquhart

Bust portrait, three-quarters to the right. Strong features well rounded, and large blue eyes. The hair is arranged in puffs and curls at the sides; she wears a lace hood and collar, over a dark bodice.

Canvas 30x25 inches.

Purchased from descendants.

No. 58

JARVIS, JOHN WESLEY
(American, 1780-1839)

Hotel Group

Interesting scene in a tavern in New Orleans in the 'twenties, with numerous characteristic figures.

Wood panel 21½x27 inches.

No. 59

VAUDESCHAMP, JEAN JOSEPH
(American, 1790-1886)

Mrs. St. Amant

Half length portrait of an elderly lady, face to the front and looking at the observer. Wearing a dark dress and lace mantle.

Canvas 32x26 inches.

No. 60

BOGLE, JAMES
(American, 1817-1873)

Mr. Adams (of Louisiana)

James Bogle, portrait painter, born in South Carolina in 1817. He moved to New York in 1836, where he studied under Morse. He was elected an Associate of the National Academy in 1850, and was an Academician in 1861. He painted many portraits in the south, Calhoun, Clay, Webster and his portraits of John Dix and Henry Raymond were among his later works. He died in 1873.

Canvas 30x25 inches.

No. 61

SULLY, THOS.
(American, 1783-1872)

Rev. Samuel Gilman

Unitarian minister of Charleston, S. C. Bust portrait, eyes toward the right; a round face with strong features, the brown hair growing thinly above the high forehead. He wears a black coat, turned collar, and black scarf.

Signed at right—T. S. 1846.

Canvas 30x25 inches.

No. 62

SULLY, THOS. (1861)
(American, 1783-1872)

Portrait of a Child

Signed at right—T. S.

Canvas 20x17 inches.

No. 63

DUBUFE, CLAUDE MARIE
(American, 1790-1864)

Madam Delvalle

Bust portrait, wearing a lace hat, and a red velvet low cut bodice. The features are round and strong and the flesh tints clear and youthful. The wealth of dark curly hair is parted in the middle of the forehead and hangs in deep puffs at the sides. A lace mantilla adorns the shoulders.

Canvas 32x26 inches.

Painted in New Orleans, 1837.

No. 64

SULLY, THOMAS
(American, 1783-1872)

Thomas Abthorpe Cooper (1776-1849)

An English actor who came to America about 1795, he was a friend of the artist, Thomas Sully, and was with him in Virginia in 1804-07 (See Nos. 373 and 374 of "Life and Works of Thos. Sully," Biddle & Fielding, 1921.) Half length in costume, wearing a red cape. Painted on a wood panel 9 inches high, 7 inches wide. Signed with the artist's monogram—T. S.

Note—This portrait was purchased years ago from an old gentleman near Baton Rouge, Louisiana, who stated it had been in his family since he was a boy.

Thomas Sully, the painter, born in Horncastle, Lincolnshire, England, June 19, 1783, came to this country with his parents at the age of nine years, the family settling at Charleston, S. C. Thomas established himself in Philadelphia as an artist at the age of twenty-five, after a short residence in New York and in Boston, and after having received while in Boston some instruction from Gilbert Stuart. Within a year he went to London and studied for two years under Benjamin West, returning to New York, but making Philadelphia the home of his last years. He died there, November 5, 1872.

No. 65

ROTHERMEL, P. F.
(American, 1817-1895)

Female Portrait

Ideal portrait of a woman in costume, bust toward the right, head to the front, eyes looking at the observer. She has black hair hanging in curls below the ears, a well-rounded face and brown eyes, and wears a costume of white and red with lace front.

Canvas oval, 24x20 inches.

No. 66

EARLY AMERICAN

General Winfield Scott

Heroic bust portrait in uniform, body toward the left, head to the front, and looking upward.

Canvas 30x25 inches.

No. 67

INMAN, HENRY
(American, 1801-1845)

Portrait of a Lady

Nearly half length, sitting in a chair turned toward the left, the head toward the front, eyes looking directly at the observer. Her brown hair is arranged in puffs at the sides over which is laid a lace and ribbon cap. She wears a black dress and deep lace collar, adorned with jewelry and chain, and her left hand rests on a book. About 1840.

Canvas 30x25 inches.

No. 68

NEAGLE, JOHN
(American, 1796-1865)

George Washington

After the Athenaeum portrait by Gilbert Stuart. Bust portrait to the left, head slightly toward the front. He weasr a black coat with turned collar and white neckerchief.

No. 69

JOCELYN, NATHANIEL
(American, 1796-1881)

Charles M. Pope

Was the son of Alexander Pope of Petersburg, Virginia. Mr. Charles Pope married Margaretta Emlen Howell of Philadelphia, who was considered one of the most beautiful women of that city. Nathaniel Jocelyn painted a miniature of Mr. Charles M. Pope several years before painting the portrait, this is illustrated in "Heirlooms in Miniatures," by Anne Hollingsowrth Wharton.

Full bust, head slightly to left, dark curling hair, seated with arm resting on end of sofa. White collar, neck cloth and bow tie, high collared dark coat.

Nathaniel Jocelyn was born in New Haven, Conn., in 1796 and died there in 1881. He was an engraver, who turned his attention to portrait painting miniatures and later he painted many portraits in oil.

Canvas 30x25 inches.

No. 70

WALDO, SAMUEL L. and JEWETT, WILLIAM
(American, 1783-1861; 1795-1874)

Mrs. Levi Pierce

An elderly lady, bust length with well-rounded features, the dark brown hair parted in the middle, smiling brown eyes looking at the observer.

Samuel L. Waldo and William Jewett painted together in New York City for eighteen years. Their work is owned by the City of New York, the Metropolitan Museum and prominent art galleries throughout the country.

Canvas 30x25 inches.

No. 71

TRUMBULL, JOHN (Attributed to)
(American, 1756-1843)

Richard Henry Wild

Distinguished as a statesman and writer. Dean of the first law school of Louisiana and classed as a master in prose writing.

Canvas 30x25 inches.

Purchased from C. W. Boyle.

John Trumbull was born in Lebanon, Connecticut, 1756, and served in the Revolution under General Washington.

No. 72

STUART, GILBERT
(American, 1777-1822)

Abraham Touro

Merchant of Newport, R. I., and Boston, Mass., brother of Judah Touro, philanthropist of New Orleans.

This portrait was given by Judah Touro to Gershon Kersheedt of New Orleans. Painted in Boston, Mass., about 1817. A replica is owned by the Massachusetts General Hospital.

Noted and illustrated (No. 846) in the works of Gilbert Stuart, by Laurence Parks.

Canvas 27x22 inches.

Illustrated.

Purchased from the Estate of Gershon Kersheedt by Dr. I. M. Cline.

No. 72

No. 73

INGHAM, CHAS. CROMWELL (1840)
(American, 1863)
(One of the founders of the National Academy of Design)

Commodore Matthew Cailbraith Perry, and His Wife, Jane Slidell

Probably painted when Perry had charge of Navy Yards adjacent to New York and Boston. They are life size, three-quarter length standing, that of the Commodore facing three-quarters to the right, with a marine view on the right, and that of Mrs. Perry standing in a garden landscape, and facing three-quarters to the left.

He stands out pre-eminently today as one of the greatest men the U. S. Navy has ever produced; he was not only a commander—but a diplomat as shown in the handling of the Emperor of Japan, when he opened up that country to the commercial world in the 'fifties. His wife was a noted beauty in her day.

No. 74

PRATT, MATTHEW
(American, 1734-1805)

Lieutenant-Governor James Hamilton

James Hamilton was born about the year 1710, before his parents removed permanently to Philadelphia. He resided at what was then Bush Hill, his late father's seat, north of Vine Street.

He was Mayor of Philadelphia for the year beginning October, 1745, also a member of the Provincial Assembly, Lieutenant-Governor of Provinces and Territories, Deputy-Governor, 1759, he died 1783.

Canvas 50x40 inches.

Matthew Pratt was born in Philadelphia, and was a pupil of Benjamin West, in London, 1764-68.

Illustrated.

NO 74

No. 75

ROBERTSON, WALTER

Ivory Miniature of George Washington.

Painted by the Irish miniature artist who came to America with Gilbert Stuart in 1792. Roberston was a friend of Stuart's and made many copies of his paintings of Washington.

Original frame, enclosed in tooled leather case, 5¼x4½ inches.

This miniature was purchased from the Grant Family of Scotland.

No. 76

AUGUSTE, CHARPENTIER
(American, 1815-1880)

Armand Dalhast

A member of an old and well-known French family residing in New Orleans. Armand Dalhast was a distinguished student and was well known in his day. His portrait was painted by Auguste Charpentier in 1837. He was a connection of the Roman family of New Orleans and the portrait was purchased from the estate.

Canvas 29x36 inches.

Auguste Charpentier, a French-American portrait painter. Born in Paris, 1815, he died in Besancon, in 1880. He was a pupil of Ingres, and exhibited in the Paris Salon of 1833. He lived and had his studio for many years in New Orleans, where he painted numerous fine portraits.

Illustrated.

NO. 76

No. 77

ELLIOTT, CHARLES LORING, N. A.
(American, 1812-1868)

Mrs. Cornelius Boyle

A Virginian, residing for years in Washington, D. C., and moving in the social life of the Republic. She is said to have been a connection of the Virginia family of "Pages," and this portrait was purchased from a sale of the Page family effects.

Bust, Canvas 25x30 inches.

No. 78

ALLSTON, WASHINGTON

General Andrew Jackson (About 1820)

Half length sitting, three-quarters to the left, the left hand resting on the back of the chair. The features are strong, the flesh tints clear, the iron grey hair carelessly brushed forward. He wears a black coat, high stock collar and white stock. A dark neutral background.

This approaches the miniature by A. Vallee, which Jackson pronounced in writing as his best portrait.

Canvas 29x23 inches.

Illustrated.

Purchased from the Tissot Collection.

NO 78

No. 79

METCALF, ELIAR
(American, 1785-1834)

General Benjamin Buisson

An officer under Jackson, and a leader in civil and military affairs in New Orleans, 1815 to 1840.

Nearly half length, body toward the right, head front. Strong round features with cleanly shaven face, long wavy grey hair. He wears a brown coat with deep shawl collar, opened at the neck revealing a white jabot and shirt.

Eliar Metcalf painted in New Orleans from 1818 until 1823.

Canvas 32x26 inches.

Purchased from descendants.

No. 80

DUBUFE, CLAUDE MARIE
(American, 1790-1864)

Mr. Delvalle

Half length portrait, bust three-quarters to the right, wearing a black coat and brown waistcoat, stock collar and scarf. His face is round, rather corpulent, the black hair brushed forward about the forehead.

Canvas 32x26 inches.

Illustrated.

Purchased from descendants.

NO. 80

No. 81

ELLIOTT, CHARLES LORING, N. A.
(American, 1812-1868)

Dr. Cornelius Boyle

A Virginian, residing for years in Washington, D. C., and moving in the social life of the early Republic. He is said to have been a connection of the Virginia family of "Pages," and this portrait was purchased from a sale of the Page family effects.

Bust, Canvas 25x30 inches.

See Note on Exhibit No. 54.

Elliott's portraits are strong with rich color used to good effect. His heads are painted vigorously, with a free full charged brush, having almost a riot of color, held, however, well in hand.

No. 82

MORSE, S. F. B. (Attributed to)
(American, 1791-1872, Pupil of Benjamin West)

Emma Shields

Daughter of Thos. Shields. She was a noted belle of New Orleans in the 'thirties. Painted in 1837. Half length portrait, in low neck white dress.

Canvas 30x25 inches.

Illustrated.

NO. 82

No. 83

SULLY, THOMAS (Sr. and Jr.)
(American, 1783-1872)

Mme. Valcour Aime

Member of an old French family, living near New Orleans, La. Portrait attributed to Thomas Sully by the family. Painted in oval. Bust, head to right, low neck dress, with shawl draped over shoulder. Hair arranged in long curls with comb at back of head, blue sky and background.

Illustrated.

Canvas 30x25 inches.

NO. 83

No. 84

DUNLAP, WILLIAM, N. A.
(American, 1766-1839)

Thomas Sully (As a Young Man of Twenty-five)

This portrait of Thomas Sully, was purchased from the Misses Sully (deceased), nieces of the artist. It was said by them to have been the work of William Dunlap, in 1807, at which time Sully and Dunlap were together in New York. It is signed "W. D."

Full bust, head to left, frilled shirt front, white neck cloth and high collared shirt.

Canvas 30x25 inches.

Illustrated.

William Dunlap was an author, actor and manager as well as a painter. He was born at Perth Amboy, New Jersey, February 19, 1776, and began painting portraits at the age of seventeen. At that age, in 1783, he was accorded an opportunity to make a portrait in pastel of General Washington at Rocky Point, near Princeton. He wrote, and published in New York in 1834, a "History of the Rise and Progress of the Arts of Design in the United States," the earliest book on the subject. He died in New York City, September 28, 1839.

NO. 84

No. 85

PEALE, REMBRANDT
(American, 1787-1860)

Milton Dictating to His Daughters

Milton seated in his study, attired in black, with a blue cloak, one daughter stooping on the floor in front of him, is writing in a book which she rests on her knee. The other sits on a low ottoman to his left, her face raised in profile toward him intently following his words as he sits with raised hand and his face turned upward.

A heavy curtain is draped at the end of the room on the right, beyond which a part of a pipe organ is seen.

The light falling from above accents the delicate flesh tints, leaving a neutral dark background.

No. 86

PEALE, MISS —, (Daughter of Rembrandt Peale)

Mrs. Siddons in the Character of "The Tragic Muse"

Copied from the original of Sir Joshua Reynolds, once owned by the Duke of Westminster, but now the property of Mr. R. P. Huntingdon, New York.

This (together with the Milton picture) have been the property of the family of the Hon. Richard Rush, and were in his home "Sydenham," near Philadelphia for many years. They were bought by Mrs. James Rush and were in her house at Nineteenth and Chestnut Streets (now the Aldine Hotel) from 1847 until her death in 1854, bequeathing them to her brother-in-law, the Hon. Richard Rush.

Illustrated.

NO. 86

No. 87

SULLY, THOMAS
(American, 1783-1872)

Portrait of Edgar Allen Poe

Bust to the right, sitting in a chair, the head turned toward the observer. Dark brown hair brushed forward. He wears a black coat, high stock collar and black stock. Sitting before a curtain draped from the right and showing a landscape background.

Done in Philadelphia, by Sully, from sketches by him.

Signed at lower right, T. S., 1861.

Canvas 30x25 inches.

No. 88

ARTIST UNKNOWN

Richard Penn

A bold bust portrait, body to the right, head turned front toward the spectator. The clean shaven face portrays the strong well rounded features, and the wealth of brown hair brushed back from the forehead, hangs thickly over the shoulders. He wears a brown high cut coat and waistcoat and white scarf.

Canvas 28x24 inches.

No. 89

NEAGLE, JOHN (1853)
(American, 1796-1865)

Portrait of a Little Girl

Bust length. Brown hair parted in the centre, hazel eyes, round strong face.

Signed on left.

Oval, Painted on Canvas 24x20 inches.

No. 90

EARLY AMERICAN

Landscape and Figures

Carrying a "lady-a-London." A group of two boys carrying a young Miss across a small stream. Behind them a horse and other figures following after them. The landscape is through a mountainous country.

Canvas 28x22 inches.

No. 91

LAMBDIN, J. R.
(American, 1807-1889)

Portrait of the Artist's Brother

Three-quarter length, facing to the right. Head turned slightly to the front. Wearing a military officer's uniform.

Canvas 35x25 inches.

No. 92

NEAGLE, JOHN (1835)
(American, 1796-1865)

Charles Wooley

Nearly half length sitting, left hand over the arm of a chair. Three-quarters to the right, head to the front. A wealth of dark hair waving above the forehead and brushed forward on the sides. He wears a black coat with high turned collar, white waistcoat and neckerchief. Against a dark background with tall pillar.

Canvas 28x24 inches.

No. 93

EICHHOLTZ, JACOB (1835)
(American, 1776-1842)

Guglielma Maria Collins (Afterwards Mrs. Philip Chase)

Half length sitting in a chair toward the left, the head turned to the front. She wears a low cut green dress and sits before a landscape background, with a red curtain draped at the right.

Signed at lower right.

Oval, Painted on Canvas 36x29 inches.

No. 94

SULLY, THOMAS
(American, 1783-1872)

Madonna of the Chair

Copied from Raphæl's Madonna of the Chair.

Canvas 18x15 inches.

No. 95

TREGO, JONATHAN
(American painter, born in Pennsylvania)

Portrait of a Lady

Bust portrait, sitting in a chair toward the left, head to the front, the dark hair parted in the centre, brushed flat and hanging in curls below the ears. She wears a low cut dress.

Canvas 30x25 inches, Framed in Oval.

No. 96

EARLY AMERICAN

Mr. Maignan

Half length, body three-quarters to left, head toward and looking at the observer, he holds a quill pen and paper under his hands. He wears a black coat, stock collar and white scarf. His face is round, high forehead with soft grey hair.

Canvas 36x28 inches.

Purchased from descendants.

No. 97

LAWRENCE, WASHINGTON

Portrait

Bust to the left, the round pleasing face turned to the front. He has short white hair extending in puffs at the sides. He is clad in a black coat, white ruffs and collar.

Canvas 24x20 inches, Oval.

No. 98

ARTIST UNKNOWN

Portrait of an Oriental

Head and bust of a man wearing a high fur hat, black coat, ruffled collar, and bedecked with a chain. The round face is rugged, he wears a small moustache and goatee, the large dark eyes peering straight at the observer.

Canvas 24x17 inches.

No. 99

WALDO, SAMUEL L.

(American, 1783-1861)

Boy with Dog

Half length figure of a young boy with fair round face and light hair, with his dog companion.

Panel 30x24 inches.

Purchased from A. S. Caillier.

No. 100

VAUDECHAMP, JEAN JOSEPH
(American, 1790-1886)

Portrait of Mr. Wilson

Half length sitting, three-quarters to the left.

Canvas 30x25 inches.

No. 101

SALAZAR, JOSEPH D.
(American)

Portrait of Mr. A. M. St. Amant of Louisiana

This picture was purchased from his descendants.

Joseph D. Salazar was a New Orleans portrait painter, very little is known of his work. A portrait of Mr. Coxe of Philadelphia painted in 1792 was exhibited at the Pennsylvania Academy of Fine Arts, in 1887, at the exhibition of historic portraits.

No. 102

DEVILLE, J.
(American)

Jules Leblanc

A strong portrait of a sharp featured man, taken half length sitting in a chair, body three-quarters to the right, right arm resting on the back of the chair, left hand inside the waistcoat. Head turned toward the front looking at the observer. High forehead with thin grey hair brushed up. He wears a high stock collar and black cravat, black coat, tan vest, etc.

The background is a dark curtain drawn aside revealing a marine view.

J. Deville maintained a studio in New Orleans from 1840 until 1855.

Signed at lower left.

Canvas 32x26 inches.

Purchased from Armand Hawkins, of New Orleans, La.

No. 103

SPENCER, F. R.
(American 1806-1875)

Mrs. Rich

Three-quarter length sitting toward the left, head turned to the front and looking at the observer. Her corpulent form is clothed in grey silk and lace, with a lace cap on the dark brown puffed hair. A red curtain forms the background, parted on the right and showing a bit of landscape.

Canvas 36x29 inches.

No. 104

VANDERLYN, JOHN
(American 1775-1852)

Mr. Miles Owen

A banker in Natchez, Mississippi, in the 'thirties and 'forties, and commission merchant in Memphis, Tennessee, in the 'sixties and 'seventies.

Body half length in profile to the right, the head turned front and looking toward the observer. A well-rounded and clean shaven face, the brown hair rolling carelessly back from the high forehead. He wears a black coat with deep rolling collar, stock collar and black scarf. Against a neutral dark background.

Canvas Oval 30x25 inches.

105

CAMPANION

Mrs. Miles Owen (Martha Foster)

Wife of the above. By Vanderlyn. Same size and framed to match preceding item.

No. 106

VANDERLYN, J. (Attributed to)
(American 1775-1852)

John Stoddart (First Secretary of the U. S. Navy, 1798-1801)

Full round clean shaven face, with double chin, large hazel eyes, high forehead, thin crimpy grey hair brushed up. He wears a black coat, white waistcoat, stock collar and jabot. Bust to the right, face front, looking at the observer.

Panel 26x22 inches.

No. 107

JARVIS, JOHN WESLEY (Attributed to)
(American, 1780-1839)

Judge Alphonse Barnett

Half length sitting portrait, three-quarters to the left, head toward the spectator, the dark hair brushed carelessly forward over the forehead and wearing side whiskers. He wears a black coat and waistcoat, deep stock collar and black scarf.

Canvas 33x27 inches.

Purchased from descendants.

No. 108

BOWMAN, F. G.
(American)

Portrait of a Colonial Dame

Portrait of an elderly lady with full rounded features, taken at half length in low fashioned blue dress, trimmed with old lace, body turned slightly to the left, the face turned to the front.

F. G. Bowman was born in Pennsylvania and maintained a studio in Boston. His work was exhibited in Boston, at the Athenæum, about 1800.

Canvas 30x25 inches.

Purchased from the Carrol House, Annapolis, Md.

No. 109

JOUETT, MATTHEW HARRIS
(American, — 1827)

Portrait of a Gentleman

Wearing a brown coat, tan waistcoat, stock collar and white scarf.

Matthew Harris Jouett was born in Mercer County, Kentucky, died in Louisville, Kentucky, in 1827. Studied under Gilbert Stuart, in Boston, Mass.

Represented in the Metropolitan Museum, New York, by his portrait of John Grimes.

Canvas 30x25 inches.

No. 110

LAMBDIN, GEORGE C. (1865)
(American, 1830)

Over the Sea

Portraying two young women standing on the shores of the sea, viewing the vast expanse of the waters from a verdant spot, and looking toward a rainbow which has set in the breaking clouds after a passing shower.

Canvas 27x22 inches, on the back of which is inlaid a panel inscribed by the artist, "Painted for and presented to the Actors' Fund Society of Philadelphia, by Geo. C. Lambdin, 1865."

Exhibited at the Pennsylvania Academy of Fine Arts.

No. 111

ARTIST UNKNOWN

Portrait of William Penn

An early portrait of Penn at middle age. Bust to the right, face to the front and looking at the spectator. His long brown hair brushed back from the bold forehead, and falling to the shoulders. His features are round and robust. He wears a straight coat opened at the front, a white neckerchief with long flouncing.

Oval, Painted on Canvas 30x25 inches.

ARTISTS REPRESENTED

AMERICAN, Early 1, 2, 3, 6, 7
AMANS, Jaques 12, 46, 49
AMANS, J. G. L. (Attributed to) 29
ALLSTON, Washington 78
BOWMAN, F. G. 21, 108
BOGLE, J. 60
BERNARD, Francisco 14
CHARPENTIER, A. 13, 76
DUVENECK, Frank 10, 44, 56
DUBUFE, C. M. 63, 80
DUNLAP, W. 84
DEVILLE, J. 102
ELLIOTT, C. L. 54, 77, 81
EICHHOLTZ, Jacob 9, 93
HARDING, J. L. 23
HEALEY, G. P. A. (Attributed to) 11, 28
HARDING, Chester 18
INMAN, Henry 32, 67
INGHAM, Chas. C. 30, 40, 73
INMAN, Henry (Attributed to) 17
JOHNSON, Eastman 8
JOCELYN, N. 69
JOUETT, M. H. 25, 43, 45, 109
JARVIS, J. W. 57, 58
JARVIS, J. W. (Attributed to) 39, 41, 50, 107
LAMBDIN, G. C. 110
LAMBDIN, J. R. 91
LESLIE, C. R. 55
MORSE, S. F. B. (Attributed to) 15, 82
METCALF, E. 79
MULVANEY, G. 48
NEAGLE, J. 53, 68, 89, 92
ORD, J. B. 52
POWERS, A. G. 4
PRATT, M. 74
PEALE, Miss 86
PEALE, R. 85
ROTHERMEL, P. F. 65, 33
ROBERTSON, W. 75
SPENCER, F. R. 103
SULLY, T. 61, 62, 64, 83, 87, 90, 94
STUART, G. 72
SALAZAR, J. D. 101
TREGO, J. 95
TRUMBULL, J. (Attributed to) 71
VANDERLYN, J. 104, 105
VANDERLYN, J. (Attributed to) 22, 106
VAUDECHAMP, J. J. 31, 59, 100
WALDO, S. L. 27, 99
WALDO, S. L., and JEWETT, W. 26, 70
WEYL, Max 35
WASHINGTON, L. 97

UNKNOWN ARTISTS

Lady with a Rose 1
A Louisiana Planter 2
Miss Emma Shields 3
Portrait 5
Portrait of Mrs. Maignan 6
Portrait of a Lady 7
Nicholas Girrod 16
Thomas Urquhart 18
Lord Byron 20
Mrs. Abraham Lincoln 24
Portrait, Thomas McDonough, U. S. N. 34
Portrait of a Young Gentleman 36
Daniel Webster 37
Charles James Fox 38
Portrait 42
Captain M. B. Woolsey 47
Lt. Governor Landry 51
General Winfield Scott 66
Richard Penn 88
Mrs. Maignan 96
Portrait of an Oriental 98
Portrait of Wm. Penn 111